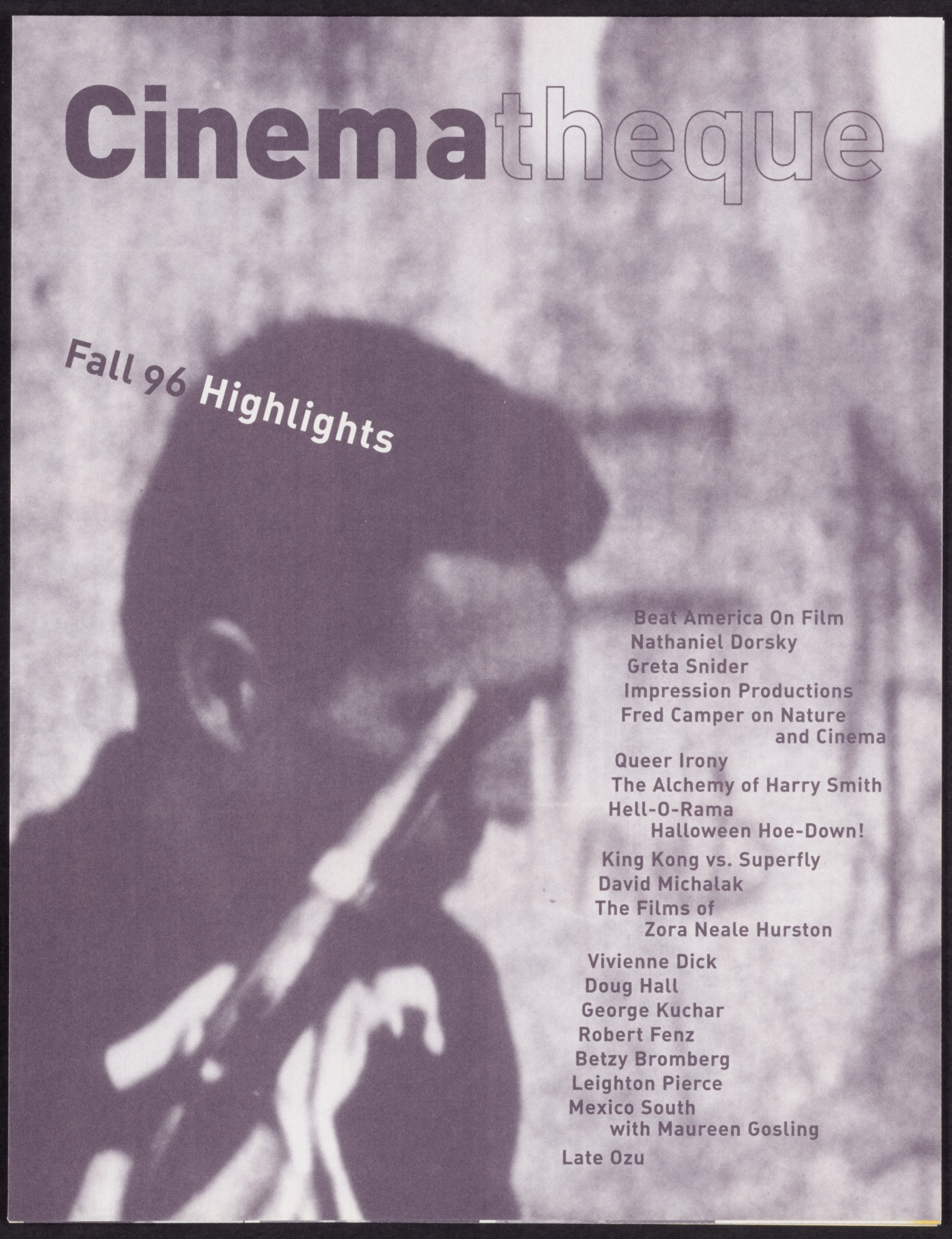
Cinematheque

Fall 96 Highlights



Beat America On Film
Nathaniel Dorsky
Greta Snider
Impression Productions
Fred Camper on Nature and Cinema

Queer Irony
The Alchemy of Harry Smith
Hell-O-Rama
Halloween Hoe-Down!

King Kong vs. Superfly
David Michalak
The Films of Zora Neale Hurston

Vivienne Dick
Doug Hall
George Kuchar
Robert Fenz
Betzy Bromberg
Leighton Pierce
Mexico South with Maureen Gosling

Late Ozu

If you believe that the exhibition of film art is important, your support is needed now more than ever, and remember that a large portion of our budget is paid directly back to artists through honoraria and film rentals. Please consider joining or making a tax-deductible contribution to the Cinematheque. **We'll put every dime on the screen.**

Check out our new membership categories and rewards and become a member today. If you are already a member, rejoin at the next higher level and receive the gifts of your new category. All members receive calendars and newsletters via first class mail. Members can reserve tickets by calling in advance, and are invited to special members-only events.

Always is the perfect time to

Join the Cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415.558.8129

Yes, I will support the Cinematheque and become a member right now!

Name

Address

City, State, Zip

Phone Number

Enclosed is my check for $

Please make checks payable to the San Francisco Cinematheque.

Are you employed by a company that has a matching gifts program? If so, your membership fee can be doubled or tripled. Check with your personnel department, or call us for details.

NEW MEMBERSHIP CATEGORIES AND REWARDS

The End by Christopher MacLaine
(See Beat America on Film Series)

Student/artist/low income $15
One half-price admission

Individual $25
One half-price admission

Family $50
Two half-price admissions

Contributor $100
Two free admissions + a Cinematheque tote bag

Sponsor $150
Same as Contributor + a Cinematheque publication

Donor $250
Same as Sponsor + Stills from the Warhol Films, a photo book by Billy Name

Patron $500
Same as Donor + a video by Barbara Hammer, Jeanne C. Finley, or Craig Baldwin

Benefactor $1000
Same as Patron + an original art work by Nayland Blake

Visionary $1500
Same as Benefactor + curated private screening

Notes from the Back Office

I've gone to Italy for three months and will miss you and all our wonderful screenings this fall! But former intern Coleen Whiteside is graciously replacing me in the office. Anyone interested in volunteering or interning in the fall (we could use some help) should contact Steve Anker as soon as possible. We always welcome and need new faces at the Cinematheque—if you would like to work with us in the areas of publicity, publications, research, bulk mailings, office projects, and more, give us a call at the Cinematheque office: **[415] 558.8129**. If you're interested, call soon. College credit available. See you next year!
—Irina Leimbacher

Check out our recent publications

1995 Program Note Booklet	$12.00
1994 Program Note Booklet	$12.00
Bruce Baillie: Life Work	$ 5.00
Austrian Avant-Garde Cinema: 1955–1993	$10.00

Cinematheque On-Line

Yes, our calendar is on the Web, as part of **FLICKER**, the World Wide (and local) Web site for all kinds of info about avant-garde film and video. Just point your browser to **http://www.sirius.com/~sstark** and have fun surfing through all kinds of information about experimental film and its makers.
Or access the Cinematheque calendar directly by going to **http://www.sirius.com/~sstark/org/ctek/ctek.html**

X- Factor conference on the World Wide Web

The world's first Internet conference devoted to experimental film and video goes online October 14. Hosted by **X-Factor**, the coalition for the advocacy of experimental media, this interactive conference will feature provocative writings and discussions by leading media artists, curators and critics regarding the critical issues facing the art form, and a number of areas where visitors can interact and add their own ideas, including a hall of shame, a "Flame" thrower, site alterations, bulletin boards and much more. point your web browser to **http://thecity.sfsu.edu/users/XFactor**

Grab a Tote Bag before they're gone!

They're black canvas, have the Cinematheque's logo, and can be stuffed chock-full of anything you desire. Great for gifts. A tidy bargain at only $12.00, and the money helps us show more films!

Special Film Arts Foundation Co-presentations

SAN FRANCISCO ART INSTITUTE, 800 CHESTNUT ST.
Saturday, Nov. 16, 8:00 PM

Meet Joe Berlinger

Joe Berlinger & Bruce Sinofsky are the makers of the acclaimed documentary **Brother's Keeper**, which was a hit on the festival circuit and self-distributed with great success. Their latest, **Paradise Lost: The Child Murders at Robin Hood Hills** is a stunning film about a murder trial in a small Arkansas town. Berlinger will show clips and discuss the trials and travails of self-distribution and documentary filmmaking.

$8 FAF, Cinematheque & SF Film Society members; **$10** nonmembers. Co-presented by SFAI, SF Cinematheque & The San Francisco Film Society.

SPECIAL DAYS, TIME & LOCATION: CHECK FESTIVAL BROCHURE
Thursday Oct 31-Sunday Nov 3

Cinematheque Sidebar at Film Arts Festival

Mark Taylor, Exhibition Coordinator for the Film Arts Foundation and Steve Anker of the S.F Cinematheque have selected films and videos made by or about Bay Area filmmaking from the last 35 years which will be added to different programs of the Film Arts Festival. Film include **Here I Am** (Bruce Baillie, 1961), **Sincerely** (Lynn Kirby, 1980), **The Creeping Crimson** (George Kuchar, 1987), **Chronicles Of A Lying Spirit By Kelly Gabron** (Cauleen Smith,1991), **1969** (Jerry Tartaglia, 1991), and **The Chill Ascends** (Jim Seibert, 1993). Check the Festival brochure for times and dates.

Director
Steve Anker

Associate Director
Joel Shepard

Administrative Manager
Irina Leimbacher
C Whiteside

Board of Directors
Stefan Ferreira Clüver
Linda Gibson
Sharon Jue
Wendy Levy
Ariel O'Donnell
Sandra Peters
Laura Takeshita
Michael Wallin, President

Exhibition Assistants
Thierry Di Donna
Charles Hutchins

Interns/Volunteers
David Bjorngaard
Alex Blatt
Christian Bruno
Rick Danielson
Brian Frye
Eduardo Morell
Dan Miskulin
Imre Nadas
Alex Pearcy
Ami Sioux
John Turk
Mark Wilson
Stacey Wisnia
Yaz Yohii

Design
Brian Scott, Boon Design

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415. 558.8129
fx 415.558.0455

Address Correction Requested

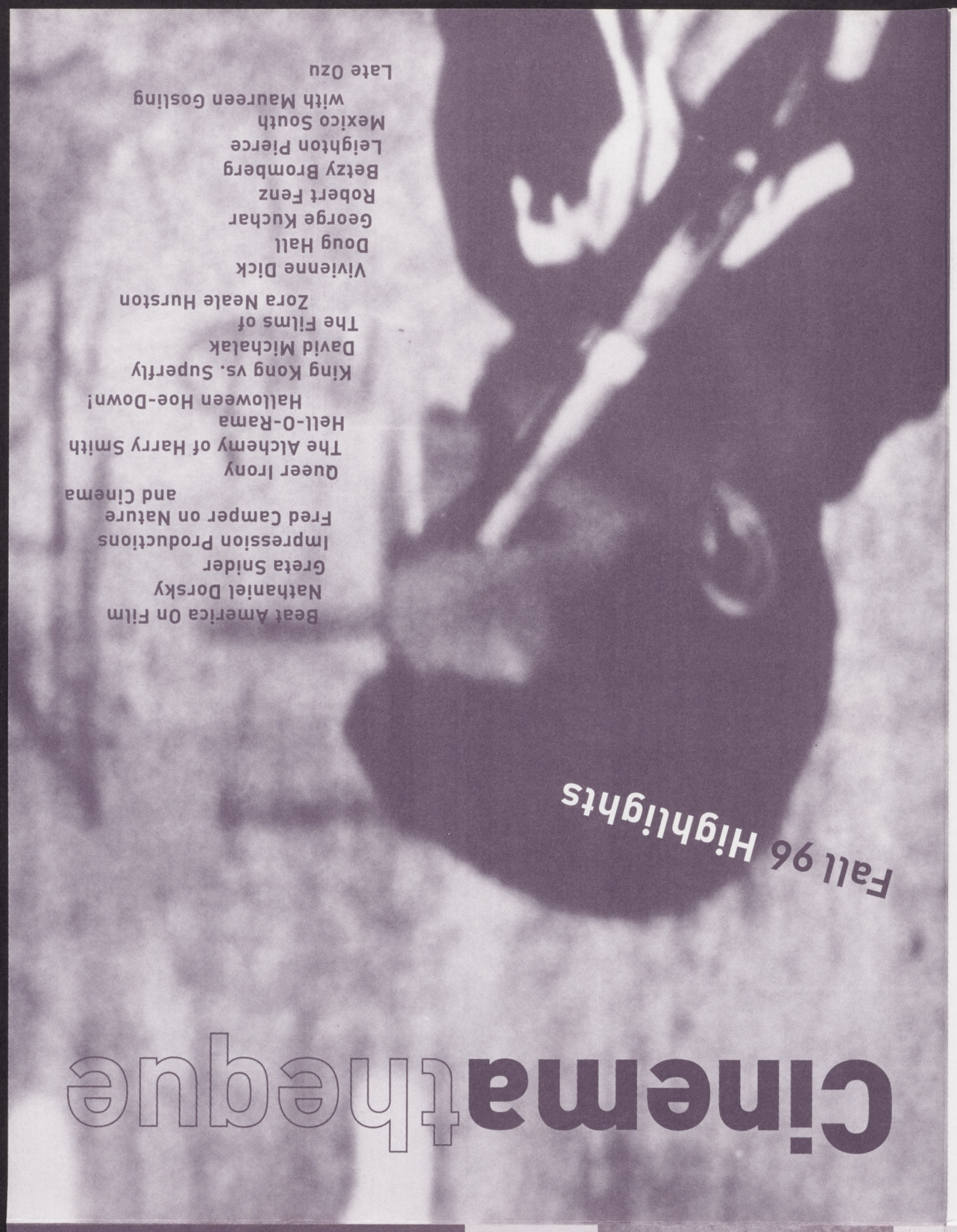
The San Francisco Cinematheque is supported in part with funds from

The The William and Flora Hewlett Foundation, San Francisco's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Voluntary Arts Contribution Fund, The Bernard Osher Foundation, Business Members Charles Schwab Corporation Foundation, Monaco Film and Video, Dolby Laboratories, Leo's Professional Audio, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts Yerba Buena Gardens.

Non-Profit Organization
U.S. Postage
PAID
Permit No. 12393
San Francisco, CA

Thanks to our new and renewed Cinematheque Members

Larry Ackerman
Linda Alband
Scott E. Anderson
Sylvia Anker
Hyland Baron
Jerry R. Barrish
Elizabeth Ruth Block
Gail Camhi
Jamie Cherry
Lucy Childs
Stefan Ferreira Clüver
Norma Cole
Karen Cooper
Douglas Currell
Rob Danielson
Nathaniel Dorsky
Tracy Flanagan
Deborah Fort
Carl J. Fuermann & Kathryn Kenworth
Diana Fuller
Daven Gee
Kathy Geritz
Susan Gevirtz
Robert Gomez & Maria Guzman
Peter Grassi
Mary Grauberger
Marisa Helms
Mike Henderson
Lynn Hershman
Karen & Douglas Holmes
Nancy Kates
Ron Kisling
Barbara Klutinis
Jane Koegel & Dennis Letbetter
Chris Komater
Deborah Koons Garcia
Steven Kotz
Edith Kramer
Charles Lofton
Paul Lundahl
Julie Mackaman
Alberta Mayo
Jim Moye
Alan Muchmore
Charlotte Muscat
John Muse
Corbin Poticha
Thad Povey
Abraham Ravett
Alicia Reginato
Corey Rosen
Jay Rosenblatt
Henry Rosenthal
Bill Schwartz
Jim Seibert
Stephen Seligman & Mary Amsler
Scott Simmon
Leslie Singer
Don Smith & Lissa Gibbs
Michael Snow
Paul Spudich
Juliet Stelzmann
Chick Strand
Clark Sturges
Alva Svoboda
Laura Takeshita & David Rockie
Lauri Tanner
Scott Taylor
Margaret Tedesco
Eric S. Theise
Tamas Toth
Bruce Townley
Kathryn VanDyke
Freda Wallin
Bruce Willems-Braun
Jud Yalkut
Rob Yeo
Gene Youngblood
Jordon Zorker
Ellen Zweig



Beat America On Film
Nathaniel Dorsky
Greta Snider
Impression Productions
Fred Camper on Nature and Cinema
Queer Irony
The Alchemy of Harry Smith
Hell-O-Rama
Halloween Hoe-Down!
King Kong vs. Superfly
David Michalak
The Films of Zora Neale Hurston
Vivienne Dick
Doug Hall
George Kuchar
Robert Fenz
Betzy Bromberg
Leighton Pierce
Mexico South
with Maureen Gosling
Late Ozu

The San Francisco Cinematheque is supported in part with funds from

The The William and Flora Hewlett Foundation, San Francisco's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Voluntary Arts Contribution Fund, The Bernard Osher Foundation, Business Members Charles Schwab Corporation Foundation, Monaco Film and Video, Dolby Laboratories, Leo's Professional Audio, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts Yerba Buena Gardens.

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415. 558.8129
fx 415.558.0455

Address Correction Requested

Non-Profit Organization
U.S. Postage
PAID
Permit No. 12393
San Francisco, CA

Thanks to our new and renewed Cinematheque Members

Larry Ackerman
Linda Alband
Scott E. Anderson
Sylvia Anker
Hyland Baron
Jerry R. Barrish
Elizabeth Ruth Block
Gail Camhi
Jamie Cherry
Lucy Childs
Stefan Ferreira Cluver
Norma Cole
Karen Cooper
Douglas Currell
Rob Danielson
Nathaniel Dorsky
Tracy Flanagan
Deborah Fort
Carl J. Fuermann & Kathryn Kenworth
Diana Fuller
Daven Gee
Kathy Geritz
Susan Gevirtz
Robert Gomez & Maria Guzman
Peter Grassi
Mary Grauberger
Marisa Helms
Mike Henderson
Lynn Hershman
Karen & Douglas Holmes
Nancy Kates
Ron Kisling
Barbara Klutinis
Jane Koegel & Dennis Letbetter
Chris Komater
Deborah Koons Garcia
Steven Kotz
Edith Kramer
Charles Lofton
Paul Lundahl
Julie Mackaman
Alberta Mayo
Jim Moye
Alan Muchmore
Charlotte Muscat
John Muse
Corbin Poticha
Thad Povey
Abraham Ravett
Alicia Reginato
Corey Rosen
Jay Rosenblatt
Henry Rosenthal
Bill Schwartz
Jim Seibert
Stephen Seligman & Mary Amsler
Scott Simmon
Leslie Singer
Don Smith & Lissa Gibbs
Michael Snow
Paul Spudich
Juliet Stelzmann
Chick Strand
Clark Sturges
Alva Svoboda
Laura Takeshita & David Rockie
Lauri Tanner
Scott Taylor
Margaret Tedesco
Eric S. Theise
Tamas Toth
Bruce Townley
Kathryn VanDyke
Freda Wallin
Bruce Willems-Braun
Jud Yalkut
Rob Yeo
Gene Youngblood
Jordon Zorker
Ellen Zweig

The End by Christopher MacLaine
(See Beat America on Film Series)

If you believe that the exhibition of film art is important, your support is needed now more than ever, and remember that a large portion of our budget is paid directly back to artists through honoraria and film rentals. Please consider joining or making a tax-deductible contribution to the Cinematheque. **We'll put every dime on the screen.**

Check out our new membership categories and rewards and become a member today. If you are already a member, rejoin at the next higher level and receive the gifts of your new category. All members receive calendars and newsletters via first class mail. Members can reserve tickets by calling in advance, and are invited to special members-only events.

Always is the perfect time to

Join the Cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415.558.8129

Yes, I will support the Cinematheque and become a member right now!

Name

Address

City, State, Zip

Phone Number

Enclosed is my check for $

Please make checks payable to the San Francisco Cinematheque.

Are you employed by a company that has a matching gifts program? If so, your membership fee can be doubled or tripled. Check with your personnel department, or call us for details.

MEMBERSHIP CATEGORIES AND REWARDS

Student/artist/low income $15
One half-price admission

Individual $25
One half-price admission

Family $50
Two half-price admissions

Contributor $100
Two free admissions + a Cinematheque tote bag

Sponsor $150
Same as Contributor + a Cinematheque publication

Donor $250
Same as Sponsor + Stills from the Warhol Films, a photo book by Billy Name

Patron $500
Same as Donor + a video by Barbara Hammer, Jeanne C. Finley, or Craig Baldwin

Benefactor $1000
Same as Patron + an original art work by Nayland Blake

Visionary $1500
Same as Benefactor + curated private screening

Notes from the Back Office

I've gone to Italy for three months and will miss you and all our wonderful screenings this fall! But former intern Coleen Whiteside is graciously replacing me in the office. Anyone interested in volunteering or interning in the fall (we could use some help) should contact Steve Anker as soon as possible. We always welcome and need new faces at the Cinematheque—if you would like to work with us in the areas of publicity, publications, research, bulk mailings, office projects, and more, give us a call at the Cinematheque office: **[415] 558.8129**. If you're interested, call soon. College credit available. See you next year!
—Irina Leimbacher

Check out our recent publications

1995 Program Note Booklet	$12.00
1994 Program Note Booklet	$12.00
Bruce Baillie: Life Work	$ 5.00
Austrian Avant-Garde Cinema: 1955–1993	$10.00

Cinematheque On-Line

Yes, our calendar is on the Web, as part of **FLICKER**, the World Wide (and local) Web site for all kinds of info about avant-garde film and video. Just point your browser to **http://www.sirius.com/~sstark** and have fun surfing through all kinds of information about experimental film and its makers.
Or access the Cinematheque calendar directly by going to **http://www.sirius.com/~sstark/org/ctek/ctek.html**

X- Factor conference on the World Wide Web

The world's first Internet conference devoted to experimental film and video goes online October 14. Hosted by **X-Factor**, the coalition for the advocacy of experimental media, this interactive conference will feature provocative writings and discussions by leading media artists, curators and critics regarding the critical issues facing the art form, and a number of areas where visitors can interact and add their own ideas, including a hall of shame, a "Flame" thrower, site alterations, bulletin boards and much more. point your web browser to
http://thecity.sfsu.edu/users/XFactor

Grab a Tote Bag before they're gone!

They're black canvas, have the Cinematheque's logo, and can be stuffed chock-full of anything you desire. Great for gifts. A tidy bargain at only $12.00, and the money helps us show more films!

Special Film Arts Foundation Co-presentations

SAN FRANCISCO ART INSTITUTE, 800 CHESTNUT ST.
Saturday, Nov. 16, 8:00 PM

Meet Joe Berlinger

Joe Berlinger & Bruce Sinofsky are the makers of the acclaimed documentary **Brother's Keeper**, which was a hit on the festival circuit and self-distributed with great success. Their latest, **Paradise Lost: The Child Murders at Robin Hood Hills** is a stunning film about a murder trial in a small Arkansas town. Berlinger will show clips and discuss the trials and travails of self-distribution and documentary filmmaking.

$8 FAF, Cinematheque & SF Film Society members; **$10** nonmembers. Co-presented by SFAI, SF Cinematheque & The San Francisco Film Society.

SPECIAL DAYS, TIME & LOCATION: CHECK FESTIVAL BROCHURE
Thursday Oct 31-Sunday Nov 3

Cinematheque Sidebar at Film Arts Festival

Mark Taylor, Exhibition Coordinator for the Film Arts Foundation and Steve Anker of the S.F Cinematheque have selected films and videos made by or about Bay Area filmmaking from the last 35 years which will be added to different programs of the Film Arts Festival. Film include **Here I Am** (Bruce Baillie, 1961), **Sincerely** (Lynn Kirby, 1980), **The Creeping Crimson** (George Kuchar, 1987), **Chronicles Of A Lying Spirit By Kelly Gabron** (Cauleen Smith,1991), **1969** (Jerry Tartaglia, 1991), and **The Chill Ascends** (Jim Seibert, 1993). Check the Festival brochure for times and dates.

Director
Steve Anker

Associate Director
Joel Shepard

Administrative Manager
Irina Leimbacher
C Whiteside

Board of Directors
Stefan Ferreira Clüver
Linda Gibson
Sharon Jue
Wendy Levy
Ariel O'Donnell
Sandra Peters
Laura Takeshita
Michael Wallin, President

Exhibition Assistants
Thierry Di Donna
Charles Hutchins

Interns/Volunteers
David Bjorngaard
Alex Blatt
Christian Bruno
Rick Danielson
Brian Frye
Eduardo Morell
Dan Miskulin
Imre Nadas
Alex Pearcy
Ami Sioux
John Turk
Mark Wilson
Stacey Wisnia
Yaz Yohii

Design
Brian Scott, Boon Design

Beat America

Oct 6-Nov 3

Sundays 7:30 PM SAN FRANCISCO ART INSTITUTE

Beat America On Film

Special Admission: $8/$5 Two programs; $6/$3 One program.
Beat culture shook 50's and early 60's America to its placid core. Beat meant "Poor, down and out, deadbeat, sad, used," according to Beat writer John Clellon Holmes. Jack Kerouac added, "The Beat Generation is basically a religious generation...Beat means beatitude, not beat up...You feel it in a beat, in jazz–real cool jazz or a good gutty rock number." As part of a city-wide celebration of this largely San Francisco movement, the Cinematheque presents five programs of wildly original but rarely seen Beat-era films. Thanks to Ray Carney for his assistance.

Rebels & Outsiders — Oct 6

Angry statements, cultural critiques, ruptured etiquette, invasive technique–

7:30 PM
Desistfilm (Stan Brakhage, 1954), teenagers let loose; **The End** (Christopher MacLaine, 1953), black-humor stories of life and death; **Scotch Tape** (Jack Smith, 1962), "a New Jersey junkyard filled with life and movement and spiritual weightlessness" (Jonas Mekas); **Go Go Go** (Marie Menken, 1962–64),"...the busy man's engrossment in his busy-ness."(MM); **Skullduggery** (Stan Vanderbeek, 1960); **Doomshow** (Ray Wisniewski, ca. 1962), "...a ritual firedance in a cellar on 10th Street." (RW); **Towers Open Fire** (Anthony Balch & William Burroughs, 1962), a commando attack on civility through editing.

9:00 PM
Shadows (John Cassavetes, 1957–59), Cassavetes' great first feature about identity and racial intolerance; soundtrack by Mingus and Hadi.

Living On The Edge — Oct 13

Alternative lifestyles in an increasingly modular world–

7:30 PM
Triptych in Four Parts (Larry Jordan, 1958), "...a spiritual drug odyssey seeking religious epiphany..."(LJ); **Aleph** (Wallace Berman, ca. 1964), Kabbalistic symbols and secretive acts; **Overstimulated** (Jack Smith, 1963); **Little Stabs At Happiness** (Ken Jacobs, 1959–63), the triumph of whimsy in Lower Manhattan, with Jack Smith; **The Brink** (ruth weiss, 1961), a playful love story set in Playland, Chinatown and South of Market 35 years ago.

9:00 PM
Night Of The Bomb (George and Mike Kuchar, 1961, 8mm), rebellious teens twist and orgy into oblivion; **The Flower Thief** (Ron Rice, 1960), Taylor Meade wanders through San Francisco Beat haunts.

Music and Motion — Oct 20

Music as the force of change, the beat of life–

7:30 PM
Scorpio Rising (Kenneth Anger, 1963), pop culture, sex and death; **Fugs** (Ed English, ca. 1962), "...the MacDougal Street scene, police harassment, their audiences..."(EE); **Allures** (Jordan Belson, 1961), the realm of Eastern consciousness; **Cosmic Ray** (Bruce Conner, 1961), a rapid-fire montage set to the throbbing sounds of Ray Charles; **Bridges-Go-Round** (Shirley Clarke, 1958), a bebop city landscape; **Beat** (Christopher MacLaine, 1958); **Motion Picture** (Frank Paine, 1956); **The Anatomy of Cindy Fink** (Leacock, Jaffe and Leaf, 1966), the life of a Greenwich Village dancer.

9:00 PM
The Cry Of Jazz (Edward Bland, 1958), a radical, militant statement by African American artists on Black culture; **The World According To John Coltrane** (Toby Byron and Robert Palmer, 1991), a penetrating portrait of Coltrane, the spirituality of his music, and his influences.

Art Off The Walls — Oct 27

Beat energy infiltrated all forms of performance and art–

7:30 PM
Mounting Tension (Rudy Burckhardt, 1950), Larry Rivers as the madly energetic, over-sexed artist, with John Ashberry; **The Man Who Invented Gold** (Christopher MacLaine, 1957),"...a deliberate anti-climax of aesthetic perfection."(Brakhage); **Happenings: One** (Raymond Saroff, 1962), The Ray Gun Theater with Claes and Pat Oldenberg, Lucas Samaras; **Jamestown Baloos** (Robert Breer, 1957); **The White Rose** (Bruce Conner, 1967), "a very subtle, deep exploration of art's place in the world."(Carney); **The Cut-Ups** (Anthony Balch and William Burroughs, ca. 1962).

9:00 PM
The Connection (Shirley Clarke, 1961), The Living Theater's 'true-life' story of junkies in a ratty apartment waiting for a fix.

Beatniks and Hipsters — Nov 3

A look at some key Beat figures–

7:30 PM
Pull My Daisy (Robert Frank and Alfred Leslie, 1959), from a Kerouac script, with Ginsberg, Orlovsky, Corso, Rivers and Delphine Seyrig; **Huncke and Louis** (Laki Vazakas, 1995), a powerful portrait of Herbert Huncke and Louis Cartwright; **Lenny Bruce Performance Film** (John Magnuson, 1968), Bruce's brilliant riff based on the transcript of his trial.

9:00 PM
The Hipster, The Delinquent and The Square (ca. 1960), a lost treasure from Craig Baldwin, a stern warning to parents and teens; **The Subterraneans** (Ronald MacDougall, 1960), Hollywood's turgid period version of Kerouac's novel.

Oct 10

Thursday 7:30 PM CENTER FOR THE ARTS

A Night In Black And White: Robert Fenz & David Michalak

Robert Fenz and David Michalak in person
New York filmmaker Robert Fenz records black and white images that explore rhythm, texture, space and improvisation. **Vertical Air** (1996), with soundtrack by AACM member Leo Smith, "is an electric look at America. Images attack from every angle–the perspective of a bird in flight, or a scurrying insect...Music and image exist side-by-side, individual and equal." (RF) David Michalak celebrates 25 years of filmmaking with his new **Inside-Out** (1996), a silent portrait of a dancer's battle to perform despite his physical and spiritual breakdown. "Inside-Out's 18 scintillating minutes of joyous melody and grace healed my funk and charged my mood..."–Michael Fox (Bay Guardian). Also, David's **Reaching For The Trigger** (1986), **Not Quite Right** (1987) and **Once A Face** (1984). Plus: Live music by Nik Phelps.

Oct 11+12

SPECIAL DATES, TIME, LOCATION AND PRICE
Friday & Saturday 9:00 PM
THE WEREPAD, 2430 3RD STREET, SAN FRANCISCO
Price: $6.00, no discounts

King Kong vs. Superfly

Jacques Boyreau, Scott Moffet, and Cornelia Jensen present a pulse-plowing showcase of Massacre at Central Hi aesthetics. "First the simulvision of **King Kong vs. Superfly**, arguably the baddest blaxploitation bonanza ever to bust into your brain like a bomb with the biggest boogie you've ever seen, baby. Then, a sample of **Hollywood Shrapnel A.D. 1972**, a surreal happening of exploitation and dimebag child, scum and grace, Boris Karloff and glam rock, short attention spans and the abyss, nigger luvvers and soul brudders, followed by a very special screening of **Dimebag Child vs. Art Fag**. Be amazed at how time and space is only something your mind creates."(JB) *A Massacre at Central Hi/Cosmic Hex co-production in association with the SF Cinematheque.*

Oct 13

Sunday 5:30 PM SAN FRANCISCO ART INSTITUTE

Early Evening Experimental

Free Admission
Necrology (Standish Lawder, 1969–70), **In Order An American Adventure Story** (Jacalyn White, 1988), **Strain Restrain** (Elise Hurwitz, 1993), **Decodings** (Michael Wallin, 1988), **North Beach** (Henry Hills, 1978)

Oct 17

Thursday 7:30 PM CENTER FOR THE ARTS

Millennial Dis-eases: Divinity Gratis by Betzy Bromberg

Betzy Bromberg in person
Betzy Bromberg is one of Los Angeles' most accomplished experimental filmmakers, who doubles as a Hollywood special effects expert. Betzy's films recall Chick Strand's, combining lushly sensual sounds and images into complex portraits of people and societies. Her newest film, **Divinity Gratis** (1996), premiered recently at the Edinburgh Film Festival. A probing and meditative social critique, the film questions misuse of the environment, the decadence of sexual appetite, and our place in the cosmos. "Mankind rules this age, but like our Saurian ancestors we are doomed to extinction. **Divinity Gratis** explores our ultimately minor role within a treacherously vast and indifferent universe." (Kirby White) Also, **Ciao Bella** (1978), "achieves a highly charged atmosphere of manic exhibitionism and sexual raunch" (J. Hoberman) and other early work.

Oct 24

Thursday 7:30 PM CENTER FOR THE ARTS

Mexico South: Videos from and near Chiapas

Maureen Gosling in person
Presented/curated by award-winning documentarian, Maureen Gosling, former partner of Les Blank, who is currently completing a feature filmed in Mexico. This program of shorts represents four different contemporary visions of southern Mexico: **Las Ollas de San Marcos** by indigenous (Huave) videomaker Teofila Palafox, on Zapotec village women making large clay pots; **A Skirt Full of Butterflies** by Gosling and Ellen Osbourne, on the hearty, spirited and legendary Isthmus Zapotec women; **No Hay Vuelta Atras** by Soco Aguilar, which documents in an original way the Mexican public's reaction to the 1994 Zapatista uprising; and **Prado Pacaya** by Carlos Martinez Suarez, on Mayan farmers of Chiapas returning to their village to find it destroyed by the military.

Oct 31

SPECIAL LOCATION, TIME, AND PRICE
Thursday 7:00 PM
VICTORIA THEATER 2961 16TH STREET (AT CAPP STREET)
Admission: $7.00 donation

Hell-O-Rama Halloween Hoe-Down!

A Triple Dose Of 70's Sleaze Horror
To celebrate Halloween, we bring you a triple-bill of impossibly rare 70's exploitation trash. First, **Blood Freak** (1972), a sleaze classic with heavy Christian overtones in which ugly biker hippies smoke pot and turn into giant turkeys! Then, **Boarding House** (1979), a 42nd Street favorite: a boarding house turns into a blood-drenched inferno of death, and minds and faces are slashed open. And last but not least, it's the inimitable Andy Milligan's **Bloodthirsty Butchers** (1970), a loose version of the "Sweeney Todd" story, set in ye olde Victorian England (actually, Staten Island). Incomprehensible stretches of dialogue are mixed with decapitations, breast pies, and grotesque sex scenes. Stupefying! Be there or hate yourself in the morning. (Programmed by Joel Shepard)

Nov 7

SPECIAL LOCATION
Thursday 7:30 PM SAN FRANCISCO ART INSTITUTE

The Whom: Bill Berkson/Doug Hall/George Kuchar

Bill Berkson, Doug Hall and George Kuchar in person
Tonight we feature new work by three artists long associated with the San Francisco Art Institute, whose creative energies move freely between mediums and genres. Bill Berkson is the author of 11 volumes of poetry, and his art criticism appears in **Artforum** and **Art In America**. Bill will read a selection of his recent poetry. Doug Hall's media installations have shown in museums throughout the world, and he recently completed a residency at the American Academy in Rome. Doug will show **Terminal Landscape** for slides, video projection and audio. George Kuchar has made hundreds of films and videos since the 1950s, and he has inspired several generations of artists. George will premiere **Uncle Evil, Bargain Basement Bumpkin**, and others. *Co-sponsored by the Walter/McBean Gallery.*

Nov 8+9

SPECIAL DAYS, LOCATION AND TIME
Friday & Saturday 8:00 PM
GALLERY 16 1616-16TH STREET

Underground Beat: Ralph Ackerman's Impression Productions

Ralph Ackerman and various artists in person
Ralph Ackerman's early 60's Impression Productions was an intense scene of San Francisco underground Beat art. In conjunction with his one-man show at Gallery 16, Ackerman will commemorate IP Studios with two nights of films, performances, and readings. **Friday, Nov. 8:** David L. Ulin, of the New York Unbearables, reads from Kerouac's **Ghost**; Ackerman will show films, including his **Zoo Liquid Prototype**, Carl Linder's **The Devil Is Dead** and others; and Charles Plymell, Neeli Cherkovski and others will read from their work. **Saturday, Nov. 9:** Painter/filmmaker Bob Branaman will show films and discuss publishing **Fux Magascene**; Charles Plymell reads from **Last of the Moccasins**, recalling his days with Neal Cassady, Herbert Huncke and Allen Ginsberg; plus readings by Tom Clarke, Unbearable member Mike Golden and others. *Co-produced by Gallery 16.*

Nov 10

Sunday 5:30 PM SAN FRANCISCO ART INSTITUTE

Early Evening Experimental

Free Admission
Films by Peter Hutton: **Images of Asian Music: A Diary From Life** (1973–4), **Budapest Portrait: Memories Of A City** (1984–86)

Nov 14

Thursday 7:30 PM CENTER FOR THE ARTS

"It's All True": Flight and Other Films by Greta Snider

Greta Snider in person
Greta Snider is one of the most dynamic and creative forces in San Francisco's independent film scene: her films are shown widely in theaters, clubs, museums, and festivals; she has co-curated programs of recent San Francisco underground films which have travelled throughout the country; and her teachings continue to inspire young filmmakers. Greta's films weave between documentary and fiction–sometimes using found footage, other times her own material–to tell deeply revealing personal stories. Tonight she will show her collected films, including **Hard-Core Home Movie** (1989), **Futility** (1989), **Blood Story** (1990), **Mute** (1990), **Our Gay Brothers** (1993), **No Zone** (1993), and her new **Portland** and **Flight** (both 1996).

Nov 17

Sunday 7:30 PM SAN FRANCISCO ART INSTITUTE

Nature and Cinema: A Screening/Lecture by Fred Camper

Fred Camper in person
"While most films see nature in human terms–as metaphors for emotions or for cinema; as raw material for human use–a few present glimpses of nature as something larger, as it existed before humans tamed it. Speaking also of my own wilderness trips, I will show: **Creation** (Stan Brakhage, 1979), of an Alaskan glacier; **The Wold-Shadow** (Brakhage, 1972); **Halsted Street** (Conrad O. Nelson, 1934), which follows the line of a Chicago street; **Second Weaver** (Benally, 1966), a Navajo view of humans and the land; **Seven Days** (Chris Welsby, 1974) and **Le Tempestaire** (Jean Epstein, 1947), which use fast and slow motion to hint at those of nature's mysteries which elude our eyes." (FC) Fred Camper, who lives in Chicago, writes regularly on film and art for the Chicago Reader and other publications.

Nov 20+24

SPECIAL DAYS
Wednesday & Sunday 7:30 PM
SAN FRANCISCO ART INSTITUTE

American Magus: The Alchemy of Harry Smith

Rani Singh in person
On the fifth anniversary of the death of Harry Smith–legendary filmmaker, painter, folk musicologist, anthropologist, linguist and Naropa Institute resident 'shaman'–Smith archivist Rani Singh presents two exciting evenings of rare films and slides. The enigmatic Smith was a great innovator: he was one of the first to paint directly on film in the 1930s, his "American Folk Music" and "Kiowa Peyote Meeting" recordings were groundbreaking, and his studies of mysticism and alchemy heavily influenced early San Francisco Beat culture. On **Wednesday, Nov. 20** Rani will present a biographical slide show on Smith's colorful life, including his classic film **Early Abstractions**. **Sunday, Nov. 24** includes films: **Heaven and Earth Magic** with actual Magic Lantern projections, a newly discovered 3-D film from 1948–51, **Late Superimpositions** and more. *Co-sponsored by the San Francisco Art Institute.*

Nov 21

Thursday 7:30PM CENTER FOR THE ARTS

50 Feet of String and others by Leighton Pierce

Leighton Pierce in person
The daily rhythms of domestic life offer Iowa-based Leighton Pierce a field of enchanting sounds and images which have formed the basis of his films and videos since 1980. Trained originally as a musician and sculptor, Leighton's films have been shown all over the world, and his recent **50 Feet of String** (1995) has won numerous festival awards, including Ann Arbor. "The 'action,' small events like the mail arriving, a storm coming, the grass getting cut, are secondary to the way of perceivng those events. The pace is slow with the intention of inviting viewers (those willing to go) into a more visceral and less verbally analytical state of mind."(LP) Also: **The Crossing (Deer Isle #5)**, **Blue Hat** and others.

Dec 1

Sunday 7:30 PM SAN FRANCISCO ART INSTITUTE

Queer Irony: An evening dedicated to those living with AIDS

Cathy Lee Crane in person
Cathy Lee Crane is a Bay Area curator and filmmaker who has presented programs at the Victoria Theater and the MIX Festival in New York. Tonight's program "stretches genre conventions and basks with subtle humor in the sometimes incongruous complexity of simply being here." (CLC) Ira Sachs' **Lady** is a verite portrait of a prostitute at home (with Dominique Dibbell of Five Lesbian Brothers); Rae Rea's **Third** is a Warholesque view of lesbian lovers at loose ends; Marget Long's **Houdiniana** shows one girl's obsession with Houdini and the drama of escape; Crane's **Not for Nothin'** is an homage to early sound film which follows cabaret performer Rodney O'Neal Austin on his search for the Beloved; plus more. Dominique Dibbell and local filmmakers will be present.

Dec 5

Thursday 7:30 PM CENTER FOR THE ARTS

Two Ages: Films by Nathaniel Dorsky

Nathaniel Dorsky in person
The Cinematheque welcomes Nathaniel Dorsky back for the first time since 1988 with **Triste** and the revised version of **Hours For Jerome**. **Triste** (1976–1996) is the filmmaker's most mature articulation of a film language that reveals our daily iconography through a series of "unseen" connectives. "During the Bronze Age a variety of sanctuaries were built for curative purposes. One of the principal activities was transformative sleep. This montage psalm speaks to that tradition."(ND) **Hours For Jerome** (1982) refers to a Book of Hours or illuminated prayers. "These fragments of light revolve around the four seasons and are very much a part of the youthful energy and poignant joy of my mid-twenties." *Co-sponsored by Film Arts Foundation.*

Dec 8

Sunday 5:30 PM SAN FRANCISCO ART INSTITUTE

Early Evening Experimental

Free Admission
Films by Gunvor Nelson: **Frame Line** (1984), **Field Study #2** (1988), **Natural Features** (1990)

Sunday 7:30 PM SAN FRANCISCO ART INSTITUTE

New York Punk and After: Films and Videos by Vivienne Dick

Vivienne Dick in person
Irish filmmaker Vivienne Dick last appeared at the Cinematheque in 1981 with her visceral super-8 fantasy-portraits of the New York underground 'punk' scene. Since then Vivienne has worked in London, and emerged as one of Britain's most widely shown and original independent filmmakers. She will present **A Skinny Little Man Attacked Daddy** (1994) recently featured in the New York Video Festival: "A settling of psychic accounts with her family and place of origin. The rural landscape in Donegal contrasts with textures of 'big city' life in this gentle investigation into inherited identity and the route to mortality." (Rod Stoneman), **She Had Her Gun All Ready** (with Lydia Lunch), which J. Hoberman named one of the ten best films of 1979, **Let Me Tell You A Story** (1989) and others.

Dec 15

Sunday 7:30 PM SAN FRANCISCO ART INSTITUTE

The Radical Cinema of Zora Neale Hurston

Fatimah Tobing Rony in person
Film scholar and director Fatimah Tobing Rony will lecture on little-known documentary footage shot by Zora Neale Hurston (author of **Their Eyes Were Watching God**) in the 1920's and 40's in the context of ethnographic tradition and postmodern film aesthetics. Ms. Hurston was ahead of her time and pushed the boundaries enforced within each field she worked. Fatimah will compare Hurston's footage to that of other anthropologists, turn-of-the-century ethnographic precedents and films by contemporary African American women. Fatimah Tobing Rony teaches art and film history in the UCLA Asian American Studies Department. She is the author of **The Third Eye: Race, Cinema and Ethnographic Spectacle** and has lectured at the Whitney Museum of American Art.

Dec 19

Thursday 7:30 PM CENTER FOR THE ARTS

Hand-Crafting Mystery

New films by Elise Hurwitz, Jurgen Reble, Ken Paul Rosenthal & Phil Solomon

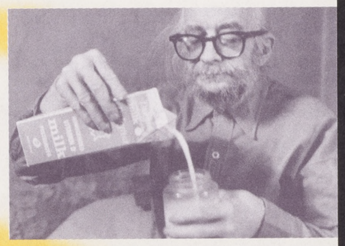
Tonight's filmmakers work directly with the surface layer of the film to create new meanings within the recorded image. Jurgen Reble was the leader of Germany's 'Schmelzdahin', a group dedicated to physically undermining film's mechanical recording process (they were an early inspiration for 'silt'), and **The Golden Gate**, Reble's most powerful work, "describes the spiritualization and renewal of divine fire by passing through the winter solstice"; in Elise Hurwitz' **Metal Cravings**, "emulsions dripped across the frame trace patterns like in sidewalks"; Ken Paul Rosenthal's **Spring Flavor** uses hand-processed images of Golden Gate Park to "chase the scent of light, the flavor of a flower sent."; and Phil Solomon's **The Snowman** is "a meditation on memory, burial and decay." (All quotes by the makers).

Dec 22

Sunday 7:30 PM SAN FRANCISCO ART INSTITUTE

Ozu's Late Autumn

We conclude the Fall season and 1996 with a screening of Yasujiro Ozu's rarely seen **Late Autumn** (1960, 127 minutes), a great color masterwork from the director's last years. The simplicity and purity of Ozu's expression remains unique in cinema, and **Late Autumn** is a beautiful distillation of his subtle style and classic themes: three well-meaning businessmen set out to find suitable husbands for a dead friend's widow and her lovely daughter, ignoring their sincere protestations that they are happy as they are. "The rigorous framing makes each shot an elegant "package of space" having its own precise weight. The cuts are delicate mysterious pops into nowness, opening further the transparency of the moment." (Nathaniel Dorsky)



TOP TO BOTTOM:
Harry Smith photographed by Allen Ginsberg
Bloodthirsty Butchers
Vertical Air by Robert Fenz
Triste by Nathaniel Dorsky
Films by Zora Neale Hurston

BACKGROUND: **Divinity Gratis** by Betzy Bromberg

EARLY EVENING EXPERIMENTAL

FREE FILMS AT 5:30 AT S.F.A.I.

Here's your chance to see some of the best classic and recent avant-garde films. All programs free before our regular Sunday evening shows.

Thursdays @ Center for the Arts 701 Mission at 3rd
Sundays @ San Francisco Art Institute 800 Chestnut Street

Admission: $6 general **$3** members, students, seniors, disabled

Unless otherwise noted, all shows begin at 7:30pm
For more information please call 415.558.8129

fall 96 cinematheque